

# INTRODUCTORY SIGHT-SINGING MELODIES



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Ward, Elbridge  
Introductory sight-singing melodies





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# INTRODUCTORY SIGHT-SINGING MELODIES

BY  
E. W. NEWTON



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## INTRODUCTION

This book provides easy melodies for the beginning of sight singing. It is designed to accompany the New Educational Music Course, and in order that its purpose may be more readily understood, a brief, comprehensive view of the Course is necessary.

### THE AIM OF THE NEW EDUCATIONAL MUSIC COURSE

The aim of this Course is to develop in the pupil an intelligent appreciation and enjoyment of good music, a musical and expressive voice, the ability to read music at sight, and the power of musical interpretation.

**To inspire love of good music.** To appreciate the power and beauty of music, the pupil must become familiar with well-written music of various kinds in selections that shall be interesting from his own point of view as well as admirable from that of the critical musician. By familiar association with such music and wisely directed study of it the pupil's taste is cultivated and a love of good music is fostered. With this in view the Course provides a great variety of selections culled from the best available sources.

**To develop a musical voice.** The proper treatment of the child voice is of great importance, and has received the utmost attention in these books. No elaborate scheme of voice culture is desirable or practicable in the elementary schools ; but, beginning with the cultivation of the head-tone quality of the child voice through the descending scale, the few simple vital principles which induce breath control, proper tone direction, voice quality, and enunciation are presented in specific voice drills and underlie the material of the entire Course.

In each grade all selections are so placed in pitch and range as to conserve and foster the pupil's voice at that stage of his development. The aim is to establish early and thoroughly a correct use of the voice, in order that the vocal poise shall not be lost when the attention is given to the intellectual demands of sight singing.

**To teach sight singing.** Sight singing is the process of determining by an act of reasoning the meaning of signs in musical notation, and singing accordingly. When rightly taught, it furnishes the very essence of intellectual training and deserves to rank with any other disciplinary study.

In sight singing, deductions are made conjointly in time and tune. Various intervals in melodic order, the beat, accent, tones of different duration, measure, rhythm, intermediate tones, and the minor mode — in a word, all musical effects — should be experienced before they are represented.



An abundance of attractive sight-singing material is given for reading. New problems are presented one at a time, always carefully graded in difficulty, and thus logical mental progress is assured.

It must be borne in mind that valuable as sight singing is as a disciplinary study, it is, nevertheless, only a means to the use of music as a cultural study, and to that awakening of the æsthetic faculties which is manifested in musical interpretation.

**To induce musical interpretation.** Musical interpretation is the discovery and expression of the significance and beauty of musical ideas, and it therefore demands the use of material in which there are beauty and meaning to be expressed. This indispensable condition has been abundantly satisfied in the character of the music selected for this Course. Furthermore, aids to interpretation are provided not only in the marks of expression — dynamic and tempo signs, phrase and breath marks — but also in the great care with which the relation of words and music has been considered.

The character of the poem is always a key to the spirit of the music, and a thoughtful study of the verse as to accent, rhyme, phrasing, and the development of climax will reveal the rhythmical form and melodic structure of the music. The poems have been selected with quite as much care as the music, to make sure of intrinsic worth, interest, and beauty from the pupil's standpoint as well as from the literary point of view. In all cases a right and beautiful interpretation of the spirit and content of the words helps to the understanding and expression of the music.

## THE MATERIAL OF THE COURSE

**A distinguishing feature.** A distinguishing feature of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

**Basis of choice.** Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

## THE PLAN OF THE COURSE

In planning the New Educational Music Course the editors have kept constantly in mind the fourfold object of the Course and the results which may reasonably be expected in the average public-school environment.

**Arrangement of the material, an outline for study.** The books are adapted for study, page after page, as arranged in the successive readers. Where teachers find it advisable or desirable to vary the order of presentation, to give special attention to one problem rather than another, or to carry on several lines of study simultaneously, the grouping



of the material makes such adjustment an easy matter. In this case the index serves as a guide.

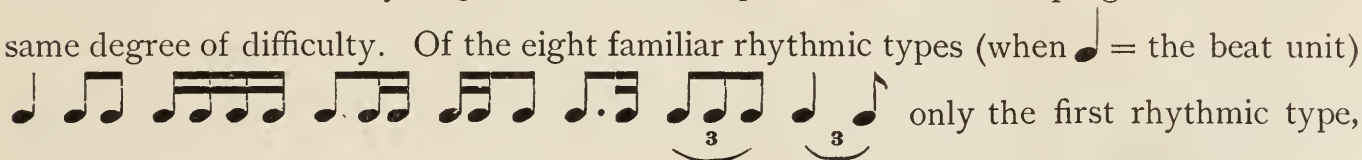
**Suggestive headings.** As a further help to the grade teacher, chapter headings and marginal notes make clear the special rhythmic and melodic problems in process of development. The marginal notes accompany only the melodies which contain the *first* representation of the problem named, except in Part I of the First Reader, where marginal notes are duplicated in each of the nine common keys.

**The glossary, a helpful guide.** Each reader of the Course contains a glossary, representing and defining all musical signs and terms appearing in that reader. It is an authority upon which teacher and pupil may depend. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the books.

## INTRODUCTORY SIGHT-SINGING MELODIES

Introductory Sight-Singing Melodies provides study for the second grade.

It is equally divided among the nine common keys, — C, G, F, D, B-flat, A, E-flat, E, and A-flat. Each key begins with the simplest melodies and progresses with the same degree of difficulty. Of the eight familiar rhythmic types (when ♩ = the beat unit)



one sound to the beat, represented by the quarter note, is presented in Parts I, II, and III. The first rhythmic type, one sound to the beat, represented by the eighth note, is presented in Part IV.

Melodic intervals (aside from stepwise progressions), as used by the masters of song, fall naturally into three groups—very frequent intervals, frequent intervals, and infrequent intervals. The first two groups only are here illustrated—very frequent intervals, 1-3, 3-5, 5-8, 1-8, 5-3, 7-2, 2-5, 5-2, 5-7, 3-8; and frequent intervals, 1-5, 3-6, 5-7, 2-4, 4-7, 5-4, 4-6, 6-8, 1-4, 5-5.

The melodies presented are pure, simple, complete, and attractive. Not only were they selected with the view of illustrating the simple problems of time and tune, but they were also required to pass the strictest tests as to their own inherent value as music. They have been approved by the best melodic experts, who were purposely kept in ignorance of the educational nature of their use. That the child may easily grasp its meaning, each melody is phrased. Many of the selections are musical settings of carefully selected verse.

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# PART I

MELODIES FOR THE BEGINNING OF SIGHT SINGING; TWO-QUARTER MEASURE; RHYTHMIC TYPE, ONE SOUND TO THE BEAT, REPRESENTED BY THE QUARTER NOTE; NINE COMMON KEYS

## CHAPTER I—MELODIES IN STEP-WISE PROGRESSION ILLUSTRATING THE MELODIC TENDENCIES OF THE INACTIVE AND ACTIVE SCALE TONES

Key of C  
The quarter note  
The half note

1

2

3 The quarter rest

4

Sing a song of spring - time, O the mer - ry spring - time!

5 Key of G

6

7

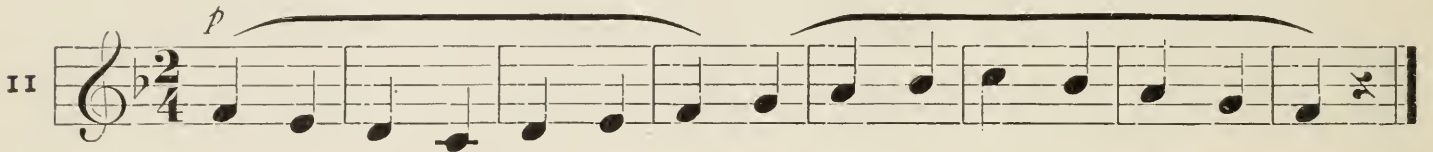
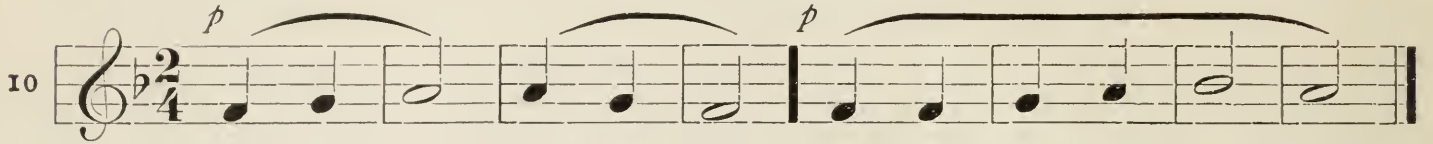
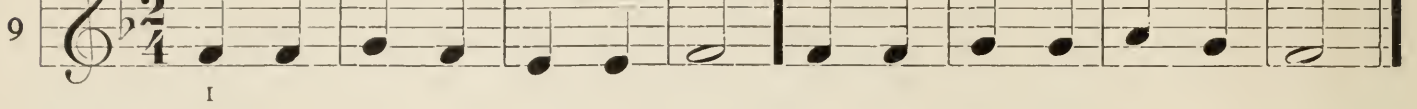
8

Hear the lit - tle drops of rain Pit - ter - pat - ter on the pane.

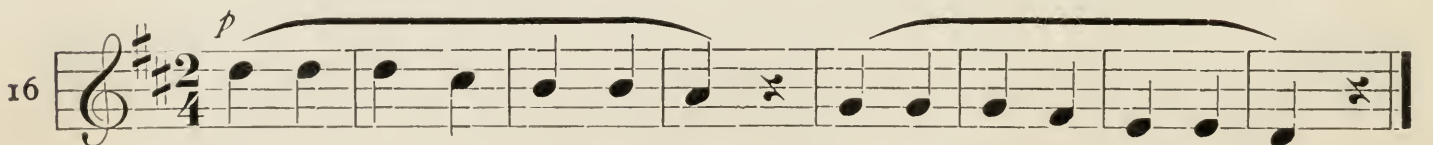
1

The musical score consists of eight exercises, each in 2/4 time. Exercises 1-4 are in C major (one flat), and exercises 5-8 are in G major (one sharp). Each exercise is written on a single staff and consists of two measures. Exercises 1-4 include lyrics: 'Sing a song of spring - time, O the mer - ry spring - time!' and 'Hear the lit - tle drops of rain Pit - ter - pat - ter on the pane.' The score uses various musical notations including quarter notes, half notes, quarter rests, and eighth notes. Dynamics like *p* (piano) and *pp* (pianissimo) are indicated. A legend on the right explains the key signatures and note values. A page number '1' is at the bottom center.



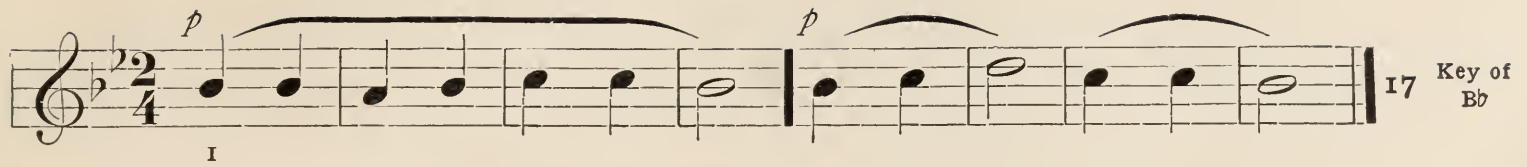
Key of  
F

How I wish the birds were here! Songs fill the world with cheer.

Key of  
D

All the boys have gone a - way ; I must play a - lone to - day.





Down the stream the fair - ies float, A wa - ter lil - y is their boat.



Shoe the horse and shoe the mare ; But let the lit - tle colt go bare.

Key of  
E♭

25 *p* *pp*

8

26

*pp*

*pp*

2/4

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. This is followed by a bar line. The second measure begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

27 *p* *pp*

28 *p*

Musical notation for the first staff of the piece. It is in G major (one sharp) and 2/4 time. The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, and G5. There are two measures of rests, each marked with a double bar line and a fermata. The piece ends with a double bar line and a fermata.


Up a - bove the tree tops high      La - dy Moon is rid - ing by.

Key of  
E

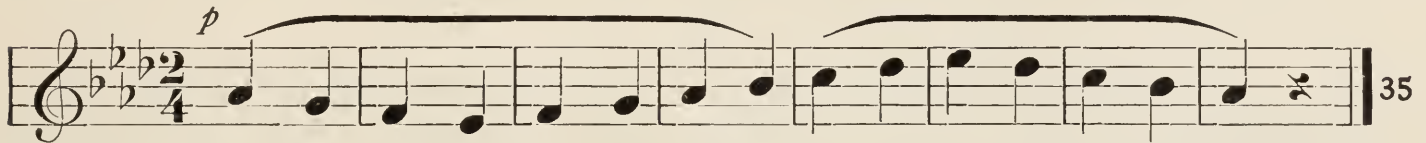
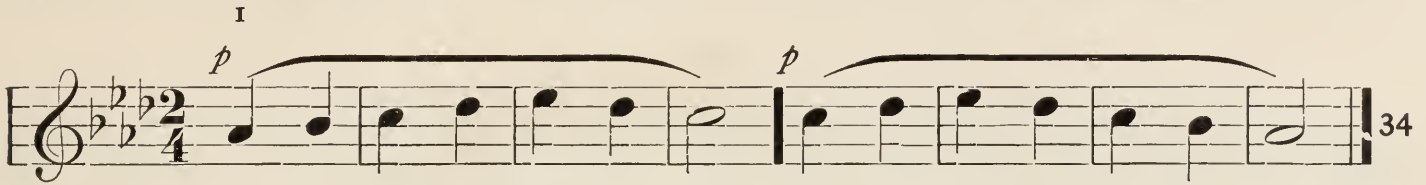
29 

[illegible]

31  Musical score for the first system of 'The Bird Song'. It is in treble clef, key of D major (three sharps), and 2/4 time. The melody consists of eighth and quarter notes, with slurs and dynamic markings *p* and *pp*. The system ends with a double bar line.

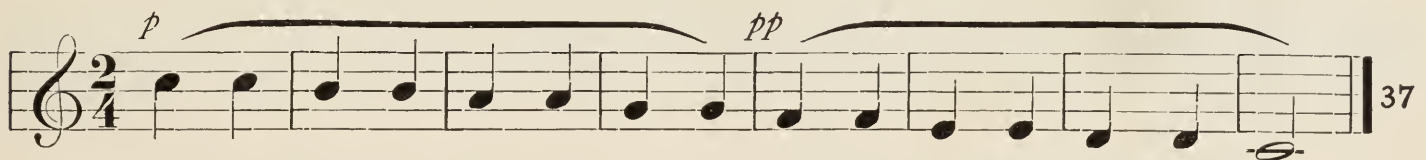
32 

Now the bees are hum - ming; Sum-mer must be com - ing.



We are go - ing sail - ing. Here's our boat! We're a - float!

## CHAPTER II—MELODIES ILLUSTRATING VERY FREQUENT INTERVALS

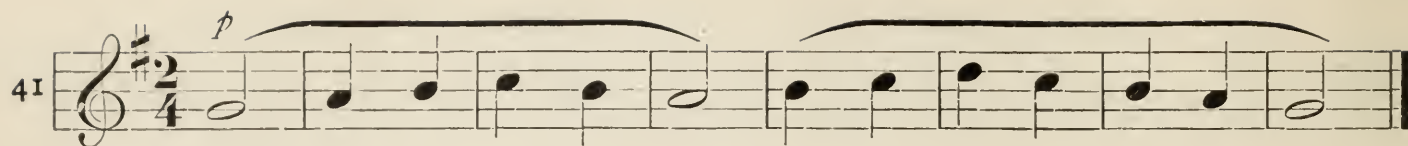


June is com - ing, bees are hum - ming; See them dart a - long!



Qui - et night has come at last; Day and all its joys are past.

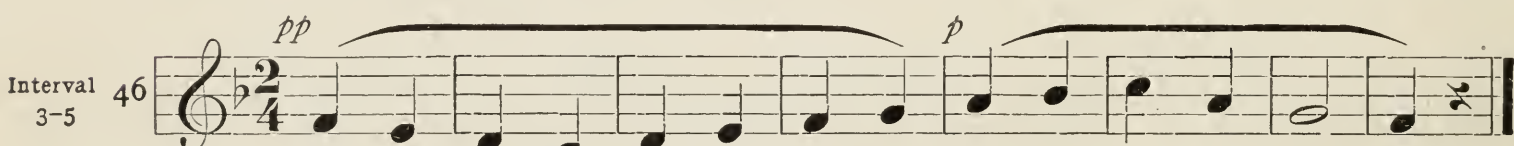
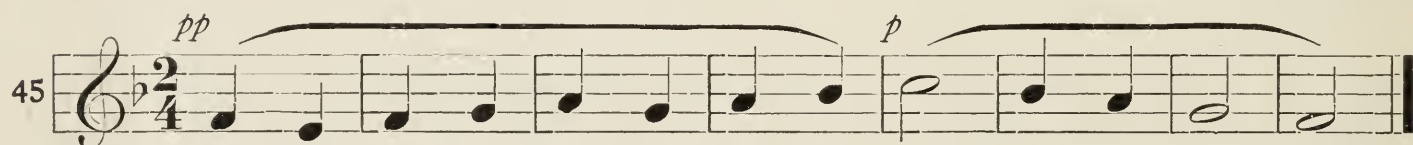




Ship a - hoy! Ship a - hoy! Loud calls the sail - or boy.



Tom is "It" and we must run! Play - ing tag is lots of fun.

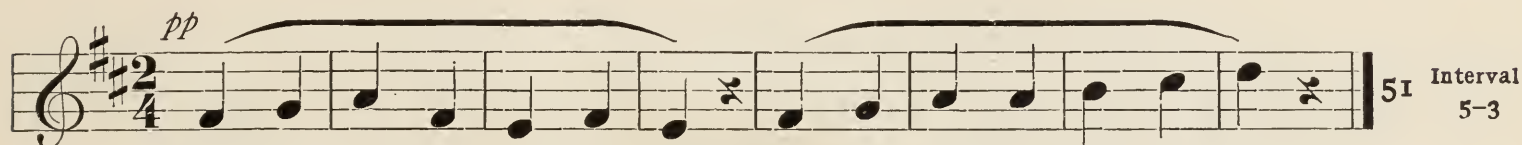
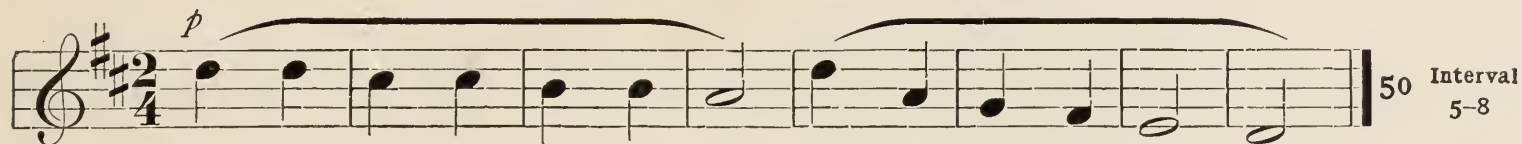


Waves up - on the beach are roll - ing, Ev - er roll - ing, roll - ing.

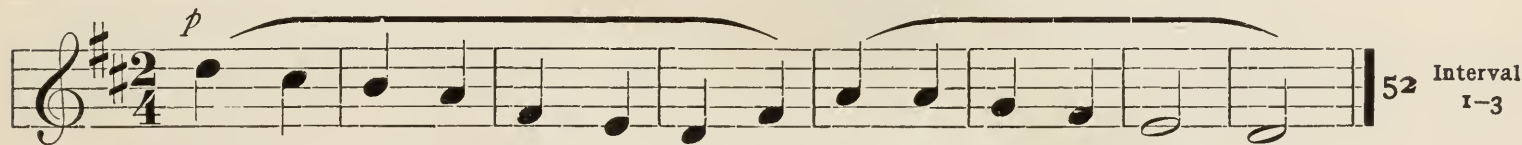


Go to sleep, my dol - ly dear, While moth - er watch - es o'er you here.

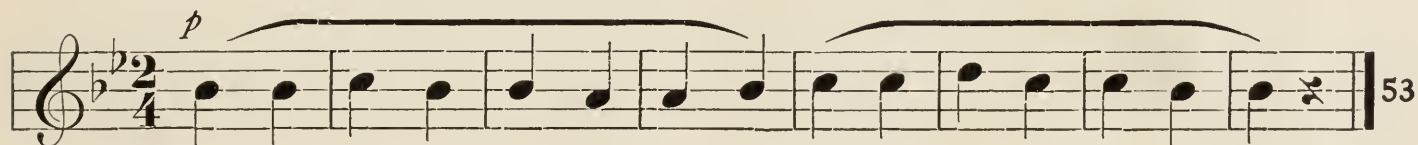




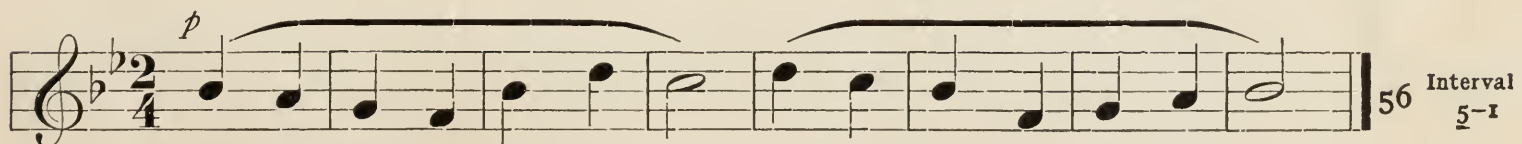
Bless-ings on thee, lit - tle man, Bare-foot boy with cheek of tan!



Love - ly lit - tle flow - er fair - ies, Paint the blos-soms gay - ly.



Winds are blow - ing, brooks are flow - ing, Flow'rs are grow - ing, come and play.



Now the nois - y winds are still; A - pril's com - ing up the hill!

The Slur 57 *p*

Interval 1-3 58 *p*

Interval 3-5 59 *p*

If at first you don't suc - ceed, Try, try a - gain. . .

Interval 2-7 60 *p*

All the trees are full of mu - sic, All the flow'rs are bloom - ing.

61 *p*

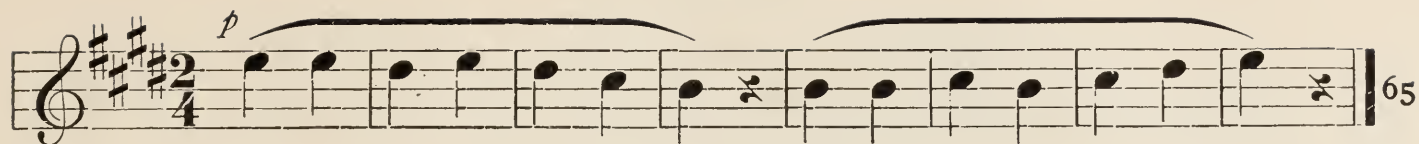
Interval 5-3 62 *p*

Interval 3-I 63 *pp*

Dan - de - li - on, tell me, pray, Is my moth - er griev - ing?

Interval 5-8 64 *p* *pp*

Rob - in perch - es on a limb, Swing - ing and sway - ing.



March, march, firm and stead - y, Sol - diers we, brave and free.



Come a - way! Come a - way! We have still an hour to play.



Hop! Hop! Do not stop! I can hop the farth - est.



Ba - by bye, Here's a fly; We will watch him, you and I.



# PART II

FOUR-QUARTER MEASURE. NINE COMMON KEYS

## CHAPTER I — MELODIES ILLUSTRATING VERY FREQUENT INTERVALS, CONTINUED

73 *p* *pp*

74 *p* *pp*  
The dotted half note Interval 5-1  
O - ver the qui - et sea Shines one bright star.

75 *p* *pp*

Interval 3-8 76  
Kit - ty, do not show your claws; I'm a - fraid you'll hurt me.

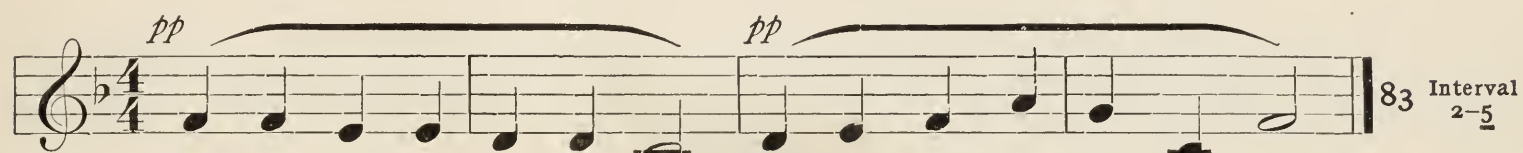
77 *p*

Interval 2-7 78 *pp*  
Snow is whirl - ing, dan - cing, swirl - ing; 'Twill be time for coast - ing soon.

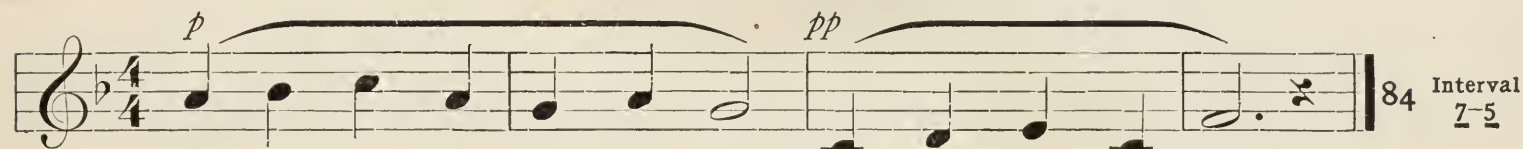
Interval 5-3 79 *p*  
Ham-mers swing, an - vils ring, Cling! Clang! Clang - a - ling!

Interval 7-5 80 *pp*

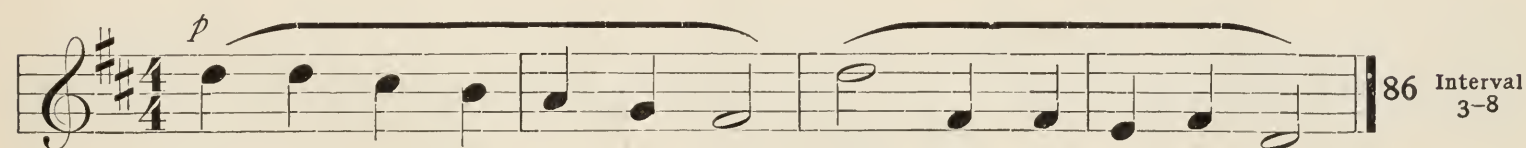




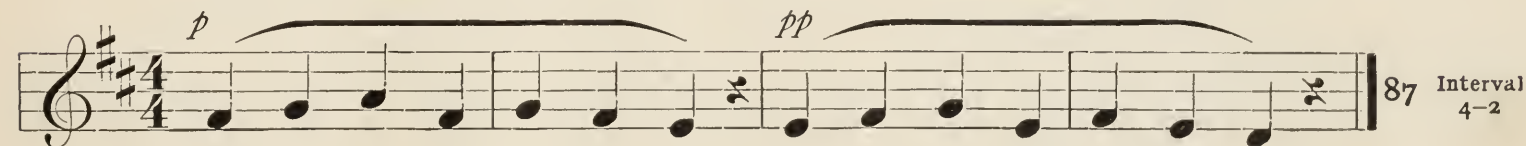
Creep-ing, creep-ing through the house, Comes a hun - gry lit - tle mouse.



Dan - de - li - on, brave of heart, Springs to meet the May.

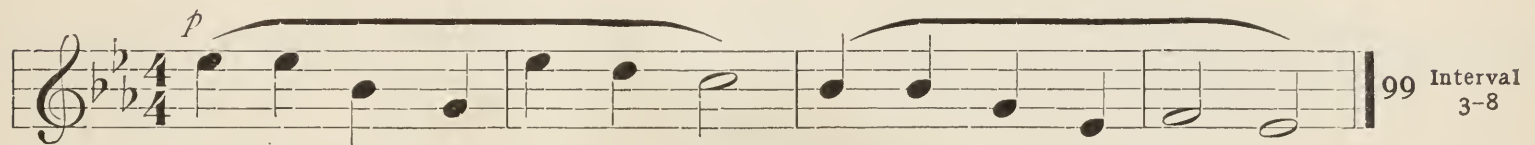
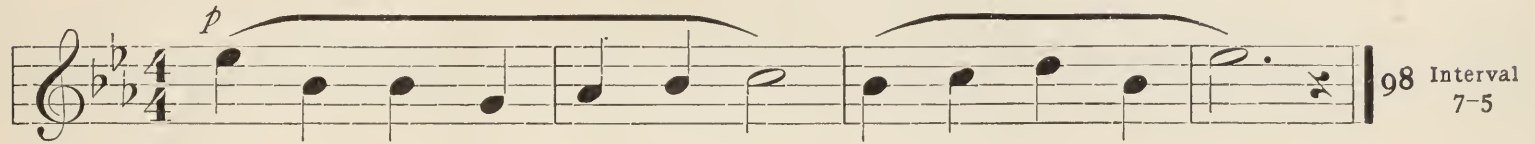


Lon - don bridge is fall - ing down, Heigh - o, my La - dy Lee!

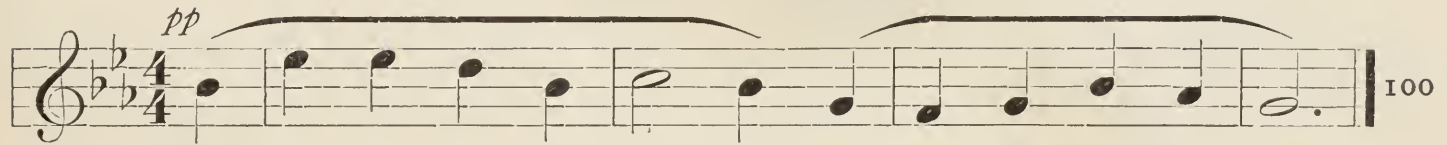


Hand - y span - dy, Jack - y Dan - dy, Likes plum cake and can - dy.

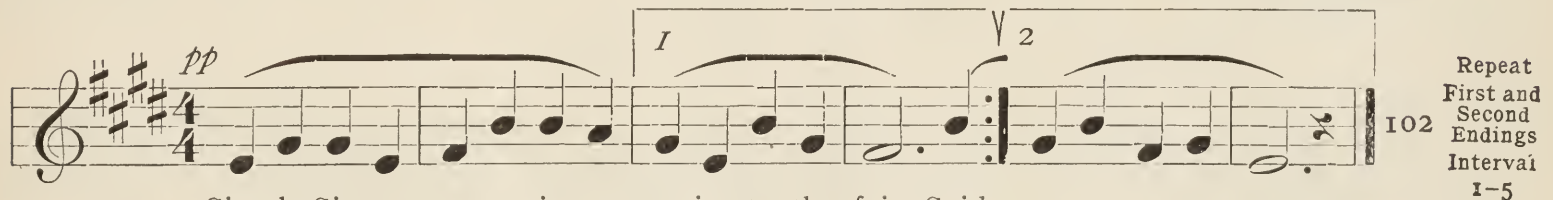
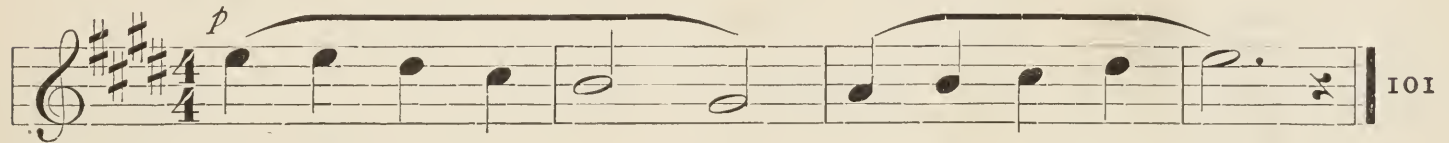




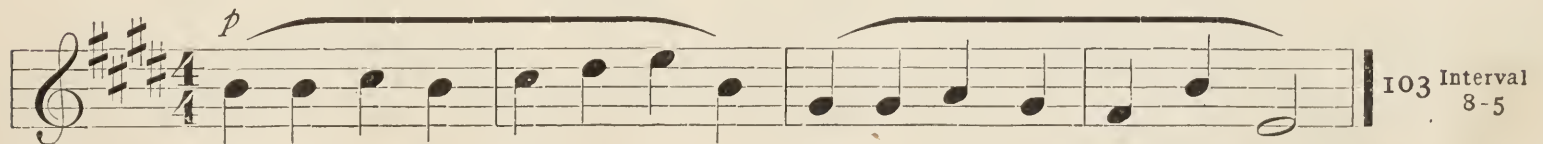
O - ver hill and o - ver dale Fair - ies wan - der night - ly.



I'm go - ing to the gar - den Where ti - ger lil - ies grow.



Simple Si-mon met a pie-man go-ing to the fair; Said  
Simple Si-mon to the pie-man "Let me taste your ware."



Lit - tle mouse, be - ware, be - ware, for Puss - y cat is near.



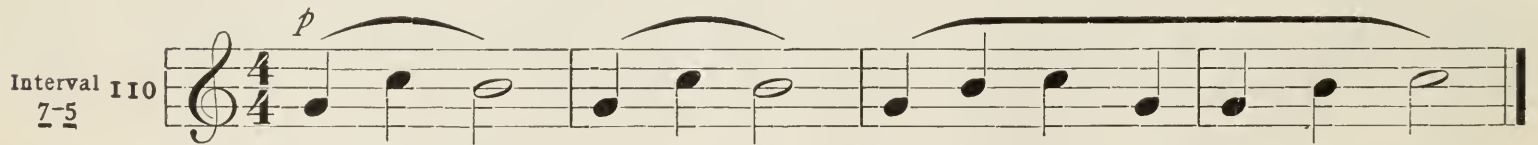
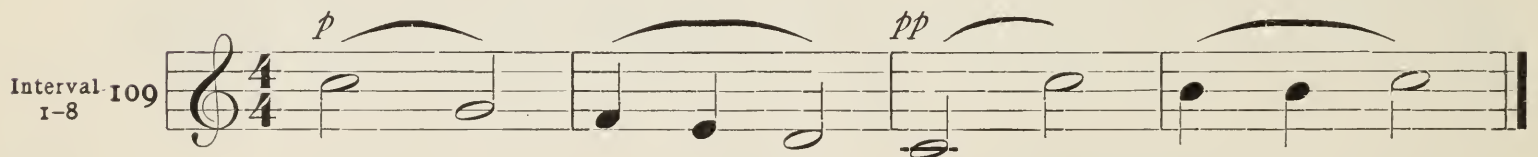


Shin - ing lil - ies, tall and straight, Grow be - side our gar - den gate.



Soft - ly up the stairs we creep; Ba - by's a - sleep.

## CHAPTER II — MELODIES ILLUSTRATING FREQUENT INTERVALS




But - ter - fly, flit - ting by, Here and there and ev - 'ry - where.

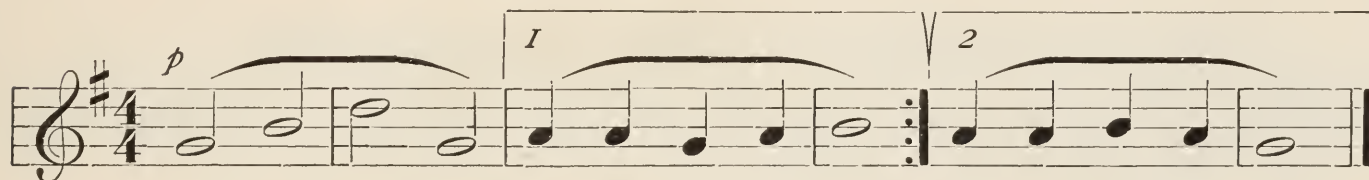


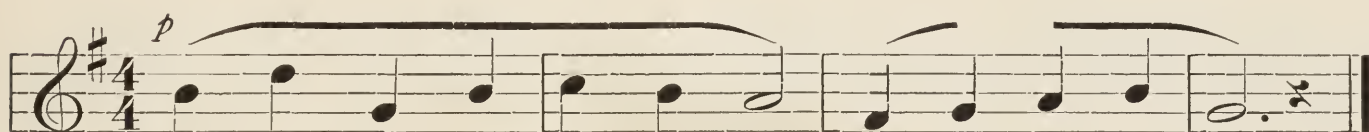
The wil - low trees be - side the stream, Bow be - fore the breeze.




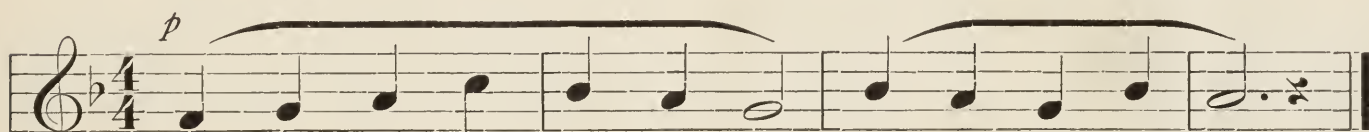



*p*  113 Interval 2-5

*p*  114 The whole note interval 5-1


*p*  115  
Boats of down now float in air, Bear - ing seeds to rest.

*p*  116 Interval 2-5  
Then gay go up and gay go down To ring the bells of Lon - don town.

*p*  117 Interval 2-4

*p*  118 Interval 2-5  
Hark ! The ves - per hymn is steal - ing O'er the wa - ter soft and clear.

*pp*  119 Interval 3-5

*p*  120 Interval 5-1  
'Tis May-time ! The fields are green ; 'Tis play - time, O heigh - O !

Interval 2-5 I 21 *p*

Interval 5-7 I 22 *p*

Interval 6-8 I 23 *p*

We're swing - ing! We're swing - ing Be - neath the ap - ple tree.

I 24 *p*

On the ice we're skat - ing, swift - ly to and fro.

Interval 2-5 I 25 *pp*

Interval 2-5 I 26 *p* *pp*

Left! right! left! right! Come the march - ing sol - diers.

Interval 7-5 I 27 *pp* *pp*

I 28 *p*

I won - der what the lil - y dreams Be - side the riv - er grow - ing.

129 Interval 1-5

130 Interval 2-5

Hur - rah ! See our ban - ner wave, Hur-rah, Red and white and blue.

131

132 Interval 5-5

Oh ! speak the truth and nev - er fail, Cost what it may !

133 Interval 5-1

134 Interval 2-5

Hail to our coun - try, Free - dom's land,  
Hail to our ban - ner, Em - blem grand.

135 Interval 2-4

136

Birds are call - ing through the dusk, Soft and clear.



Interval 7-5 137 *p*

Interval 2-4 138 *p*

Interval 8-3 139 *pp*

Say good-night, stars are bright; Sleep till break of day.

Interval 7-5 140 *p*

How man - y deeds of kind - ness A lit - tle child can do!

Interval 1-5 141 *p*

Interval 6-1 142 *p*

Interval 5-3 143 *p*

Fly, lit - tle swal - low, fly! Sum - mer is o - ver.

Interval 3-5 144 *p*

The birds up - on the tree-tops sing, In bright sum - mer weath - er.

# PART III

THREE-QUARTER MEASURE; NINE COMMON KEYS; REVIEW

## CHAPTER I — MELODIES ILLUSTRATING FREQUENT INTERVALS; — CONTINUED

*p* *pp*

145

*p* *pp*

146

*p* *p*

147 Interval 6-8

"Come, lit - tle leaves," the ma - ple said; "Put on your dresses of yel - low and red."

*pp*

148

Green was the clo-ver and sweet the hay Where we played the long summer day.

*p*

149

*p*

150 Interval 6-1

*p* 1 2

151 Interval 6-4

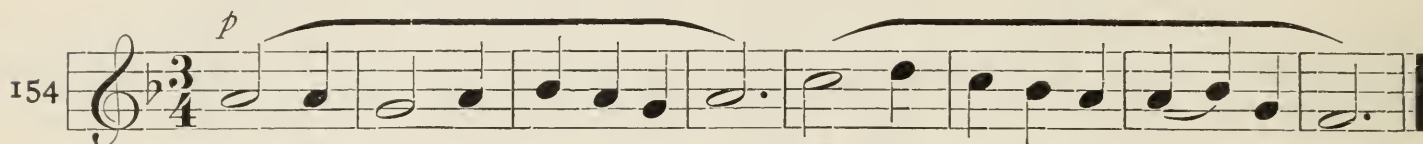
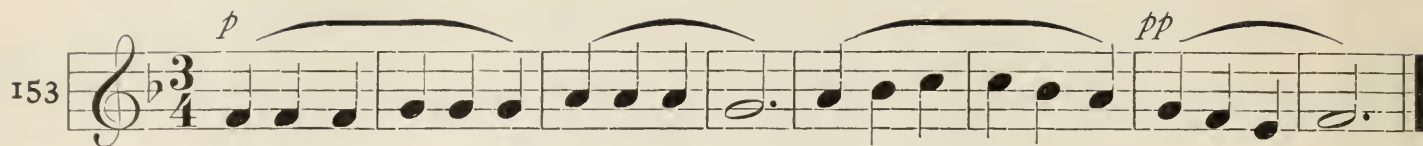
O have you heard the story sweet, the birds and bees and brooks repeat?

The world awakes the spring to greet, and merry winds are blowing.

*p*

152

All the grape-vines are in blos-som, Sweet is the fragrance that fills the air.



Run, oh run as fast as you can! Down the street is an or - gan man!



O bells, ring out, now high, now low! Ring, hap-py bells, a - cross the snow.



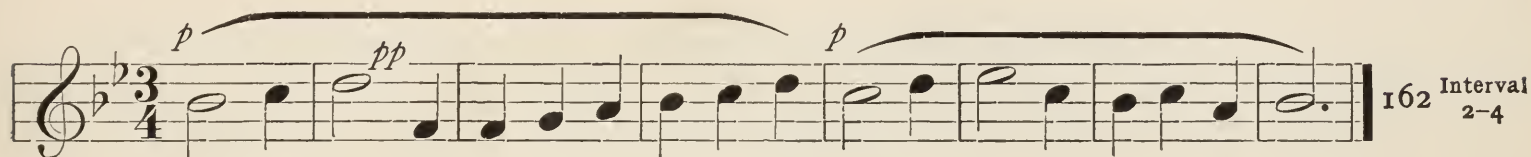
O - ver the sea, o - ver the sea, Mer - ri - ly on we are sail - ing.



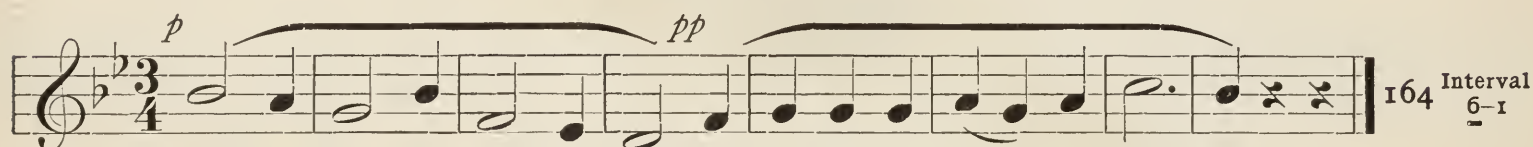
Glad at heart the o - ri-ole sings; Gay are the bees in the clo - ver;

All are now as hap-py as kings, For the cold winter is o - ver.

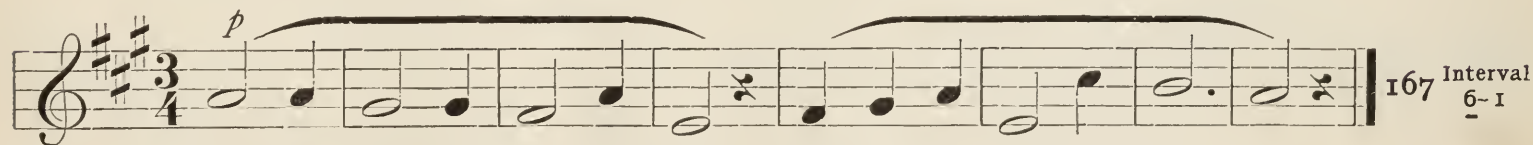
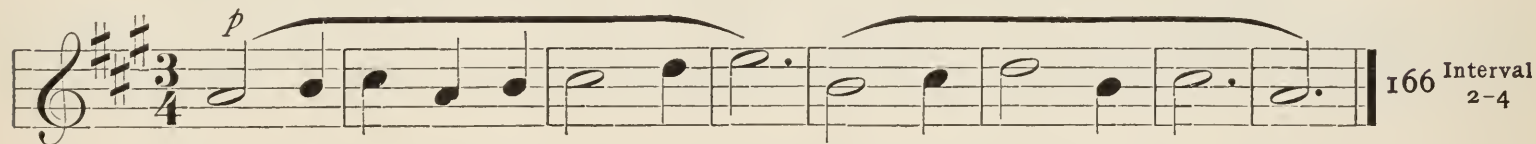
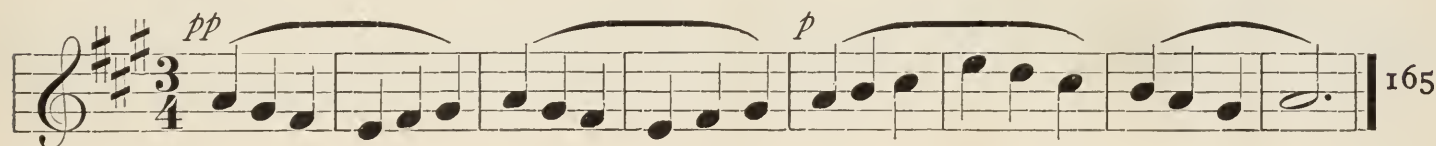




Crimson and gold the leaves flut-ter down, Leaving the trees all gray and brown.



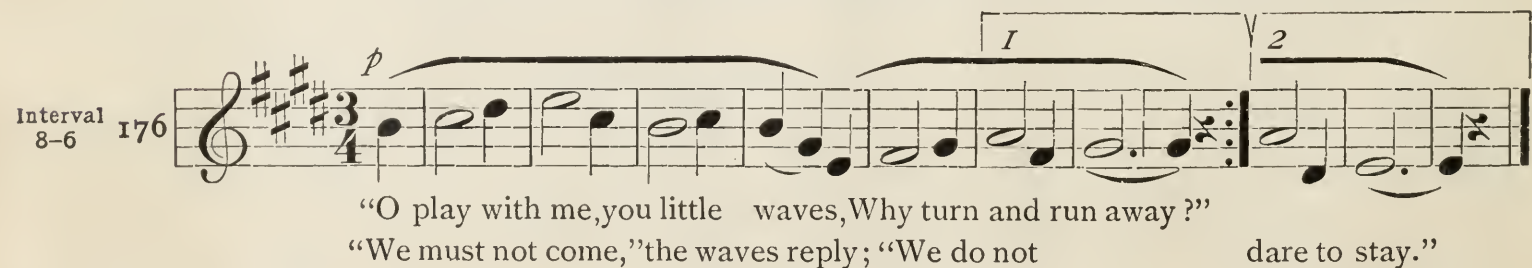
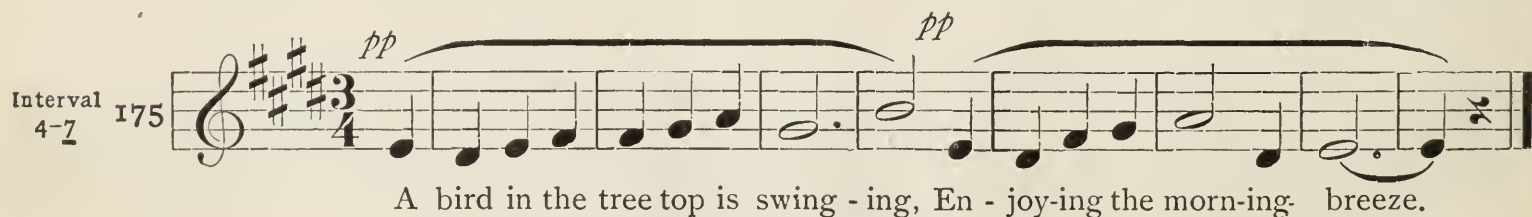
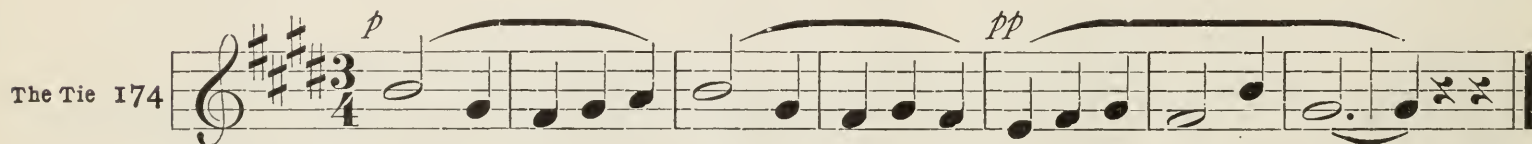
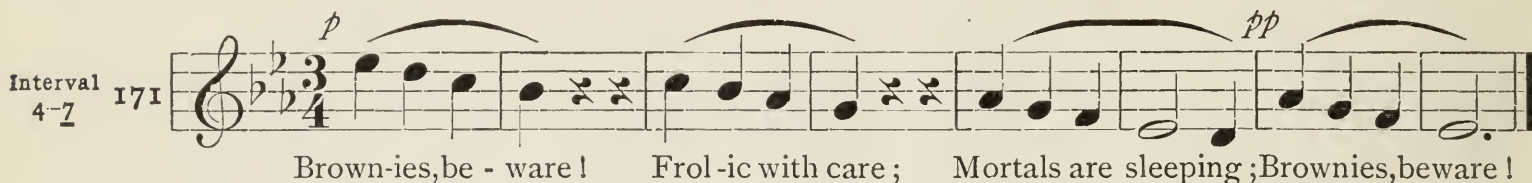
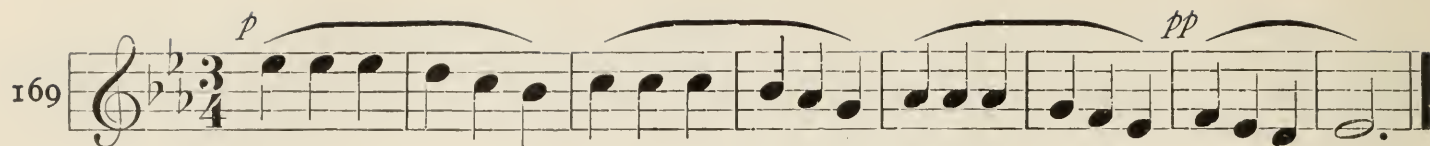
When the house is dark and still Our pus-sy cat goes a-hunt-ing.

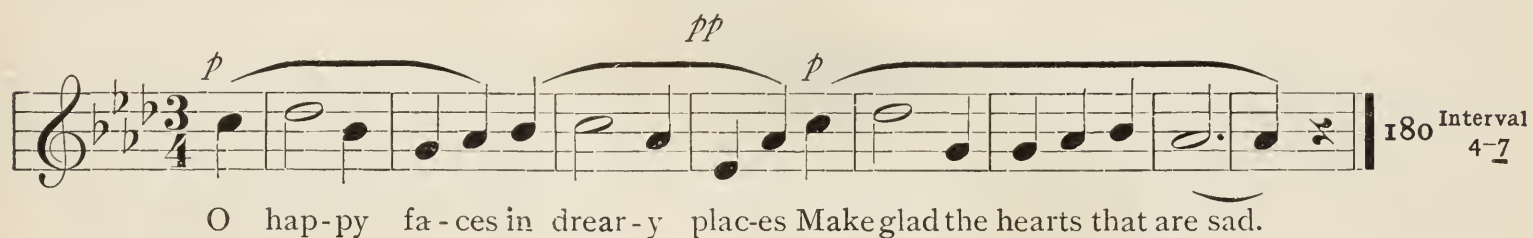
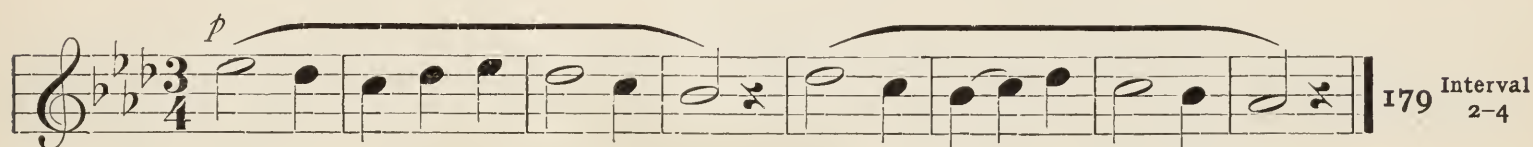
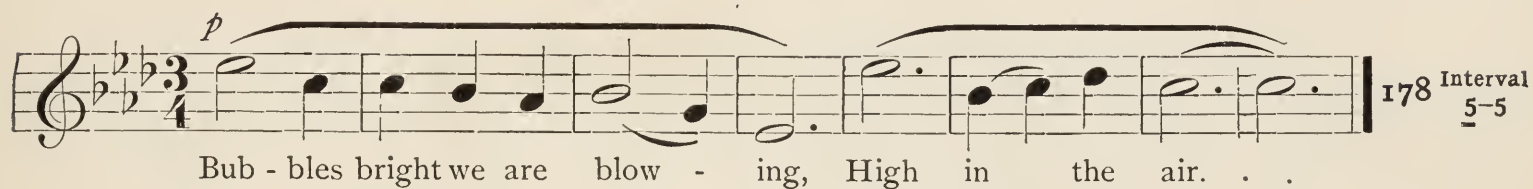


Oh, what joy the morn-ing holds Down by the rush-ing riv-er!



Ring, hap-py bells, Loud-er and loud-er, — O  
ring, hap-py bells, Greet the new day!





Down the lane the farmer boy goes, And lon-ger the shad-ow be - fore him grows.



Soft - ly chimes the bell—ting-ting; Now we may go and play.

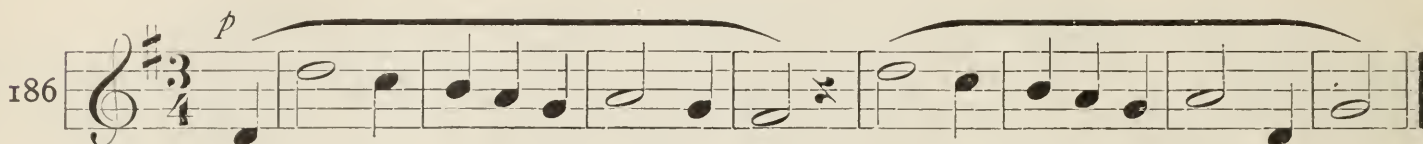


Oh, what fun 'neath sum-mer sun, Home on the hay to be rid - ing!



Interval  
5-5

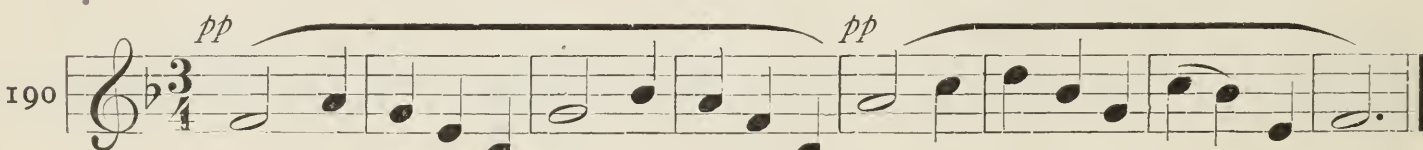
A fair lit-tle girl sat un-der a tree, Sew-ing as long as her eyes could see.

Interval  
7-5

Out in the gar-den in shad-ows gray, Gauzy winged fair - ies dance till day.



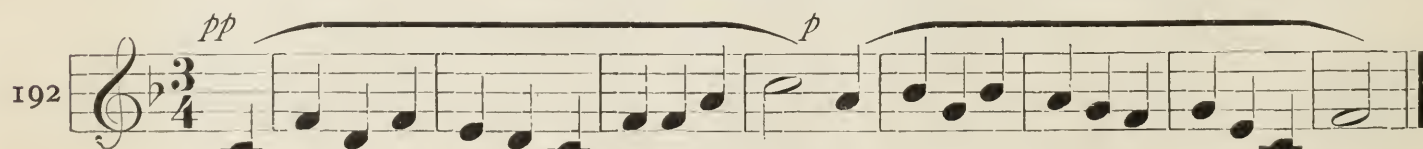
All the glow has left the west; Ev' - ning calls the world to rest.

Interval  
4-6

Al - ways cheerfully, nev - er tear-ful-ly, Work and stud - y and rest and play.


Interval  
6-1

But-ter-fly, but-ter - fly, haste your flight, Darkness is coming, 'twill soon be night.



To mar-ket, to market, to buy a fat pig! Then home again, home again, jiggy-jig!

*p*



193

Ho, heigh - O! Ho, heigh - O! See, like birds o'er the ice we go!

*pp*



194 Interval 5-1

Look o - ver head! Look o - ver head! Ma-ples are changing their green to red.

*p*



195 Interval 2-5


Sleep, sleep, my ba - by dear, The stars are look - ing down.



196

On! keep on! Let noth-ing discourage you. On! keep on! The bravest will win.

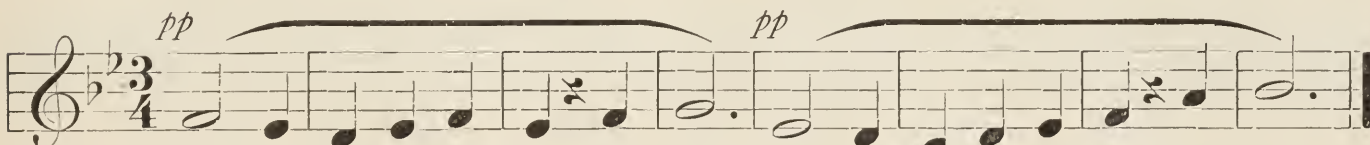
*p*



197

Now the woods are all brown. Heigh O! Hear the nuts pat - ter down. Heigh O!

*pp*



198 Interval 6-4

O Lit-tle Bo - peep has lost her sheep, And can't tell where to find them.

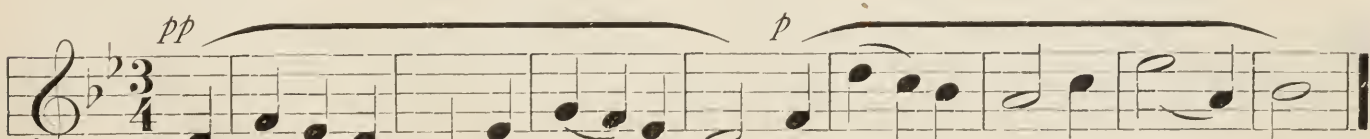
*p*



199

O Lit-tle Bo - peep has lost her sheep, And can't tell where to find them.

*pp*



200 Interval 4-7

O Lit-tle Bo - peep has lost her sheep, And can't tell where to find them.

Interval 4-6 201 *pp* *pp*

High we're swing - ing, Light - ly wing - ing, Free as birds in the air.

Interval 4-7 202 *p*

My heart leaps up when I be - hold a rain - bow in the sky.

Interval 6-3 203 *p*

204 *p*

When ev'n - ing shadows are fall - ing I hear the whippoorwill call - ing.

Interval 6-8 205 *p* *pp*

Interval 7-5 206 *p*

'Neath a blank - et of snow - flakes Sleeps a gold - en flow'r.

Interval 4-6 207 *p* *pp* *I* *2*

Hammer a - way! Hammer a-way! Loud the an - vil rings.  
All the long day, all the long day, Clear the hap - py

blacksmith sings.

208 *p*

Hark! Hark! Clear are the voi - ces, Wak - ing the ech - oes a - gain.



The first system of the musical score is written on a single staff in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody is composed of eighth and quarter notes, with a long, sweeping slur covering the first seven measures. The eighth measure contains a dotted quarter note followed by an eighth rest. The system concludes with a double bar line and the page number 209.

Down, deep down be-neath the ground the min - ers dig for gold. .

The first system of the musical score is written on a single staff in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The first measure contains a half note G#4 and a quarter note F#4. The second measure contains a half note E4. The third measure contains a half note D4. The fourth measure contains a half note C#4. The fifth measure contains a half note B3. The sixth measure contains a half note A3. The seventh measure contains a half note G#3. The eighth measure contains a half note F#3. The ninth measure contains a half note E3. The tenth measure contains a half note D3. The eleventh measure contains a half note C#3. The twelfth measure contains a half note B2. The thirteenth measure contains a half note A2. The fourteenth measure contains a half note G#2. The fifteenth measure contains a half note F#2. The sixteenth measure contains a half note E2. The system ends with a double bar line and the number 210.

Squir- rel,whom are you scolding so? Tell me what you see be - low.

Example 1

Hark ! faint-ly the bu - gle calls ! Come a - way ! Come a - way !

Bright lit - tle dreams from Shad-ow- land Come thro' the moonlight, hand in hand.

A musical score for the song "The Rose Tree". The score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The melody begins with a piano (*p*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E-flat4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line. The page number "214" is printed at the bottom right.

The spi-der spins a del-i-cate thread, And none can match her weav-ing.

Example 10 is a musical score in 3/4 time, key of B-flat major (three flats). The melody begins with a piano (*pp*) dynamic. It features a series of eighth and quarter notes, followed by a half note. The notation includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The final measure of the second ending is marked with a double bar line and a repeat sign, followed by the text '216 Interval 4-5'.

Who comes here with footstep light, Thro' the sunshine and rain?

It is Spring in garments bright, See her beau-ti-ful

train !


# CHAPTER II — REVIEW OF FOUR-QUARTER MEASURE ; NINE COMMON KEYS

Interval 2-5 217 *pp*



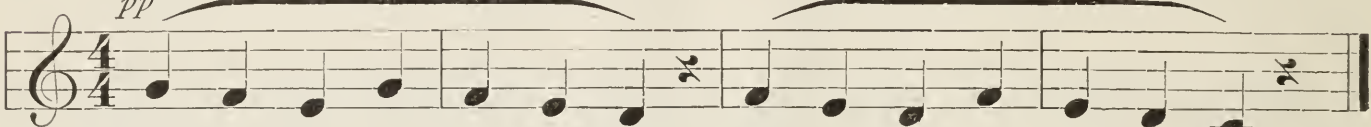
First the sky be - gan to frown, Then the rain came splash - ing down.

218 *p*



O fair land, O far land, A - cross the miles of storm - y sea !  
Our home here is hap - py, But we shall e'er re - mem - ber thee.

Interval 2-4 219 *pp*




Morn - ing - glo - ry climbs the wall ; Hol - ly - hock is straight and tall.

220 *p*




Pus - sy sits be - side the fire ; How can she be fair ?

Interval 4-7 221 *pp*




The sun is hot, the brook is cool, And we'll go wad - ing af - ter school.

222 *pp*



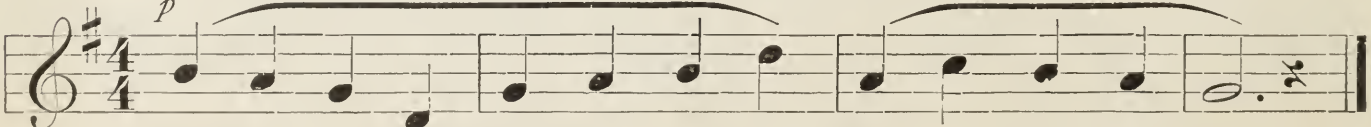
When Du - ty whis - pers low "Thou must," The youth re - plies "I can."

Interval 4-2 223 *p*



Just suppose now, lit - tle la - dy, that your doll should break her head ;  
Could you make it whole by cry - ing till your eyes were red ?

224 *p*



Just keep try - ing, no use cry - ing ! 'Twill be eas - y soon.

225 Interval 5-7

O come a - way! come a - way! Each flow - er calls, 'tis June to - day!

226

"To - mor-row, to - morrow," is what some children of-ten say.  
Don't bor-row to - morrow, but use to - day.

227

Oh, lit - tle a - corns grow to trees And lit - tle riv - ers make the seas;  
And lit - tle boys, our moth-ers say, Will grow to men some day.

228 Interval 4-7

Pock - ets car - ry ma - ny things, Balls and mar - bles, can - dy, strings.

229 Interval 2-7

I met a green-clad Elf - man once, Down where the ferns are grow - ing.

230

The world is full of joy For ev' - ry girl and boy.

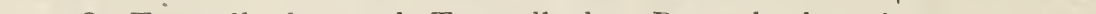
231 Interval 4-6

Lis - ten! the crick - et here is chirp - ing, O hark!

232

'Tis fun to go a - May - ing, In sun - ny mead-ows stray - ing.



233 *p*   
O, Twee-dle-dum and Twee-dle-dee Re-solved to have a bat-tle.

Interval 5-4 234

We fol - low, we fol - low, we elves that dance up - on the green,  
We fol - low, we fol - low, we fol - low Mab, our queen.

Interval  $\underline{3-1}$  235

Ap - ple blos-soms! Ap - ple blos-soms! Fall - ing like a fra-grant rain.

[illegible]

Interval 5-7 237

The stars in heav'n are shin - ing, They watch o'er you at night.

Interval 5-4 238

Winds that blow a - cross the sea, what sto - ry do you bring?  
Tales from lands of snow and ice and tales of end - less spring.

Interval 2-5 239

*pp*

Hon - ey - bee, do tell me why Thus from flow'r to flow'r you fly,  
Work - ing all the sum - mer day;—Won't you stop and play?

240

Ev - 'ning shades are fall - ing; Moth-er's voice is call - ing.

*pp* *pp*

241 Interval 8-1

Ring, mer - ry bells! and give the na - tion greet - ing.

*p*

242

O Fair - ies, Fair - ies, come to greet your queen.

*p*

243 Interval 3-6

Lives of great men all re - mind us, We can make our lives sub - lime.

*p*

244 Interval 7-2

Flow'rs that close their eyes at 'twi - light Wake a - gain at dawn of day.

*p*

245 Interval 4-6

But - ter - cup, please give me gold, As much as both my hands can hold.

*p*

246

Slow o'er the hill - tops Ev' - ning shad - ows creep.

*p* *pp*

247 Interval 7-2

Ma - ple trees are flam - ing red; Sum - mer has fled.

*p*

248 Interval 6-3

Oh, hark to the sum - mons! Ding, dong, bell.





*p* *pp* 255

I

Key of  
F  
r is in  
the first  
space

*p* *pp* 256

8

Key of  
D  
8 is on  
the fourth  
line

*p* *pp* 257

I

Key of  
Bb  
r is on  
the third  
line

*pp* *p* 258

I

Key of  
A  
r is in  
the second  
space

*p* *pp* *pp* 259

8

Key of  
Eb  
8 is in  
the fourth  
space

*p* *pp* *pp* 260

8

Key of  
E  
8 is in  
the fourth  
space

*pp* *pp* 261

I

Key of  
Ab  
r is in  
the second  
space

CHAPTER IV—REVIEW OF TWO-QUARTER, FOUR-QUARTER  
AND THREE-QUARTER MEASURES; NINE COMMON KEYS;  
MELODIES ARRANGED IN PAIRS

262 *p*

By the ev - er chang - ing sea Chil - dren are play - ing.

263 *p*

By the ev - er chang - ing sea Chil - dren are play - ing.

264 *pp*

By the ev - er chang - ing sea Chil - dren are play - ing.

265 *pp*

By the ev - er chang - ing sea Chil - dren are play - ing.

266 *p*

By the ev - er chang - ing sea Chil - dren are play - ing.

267 *pp*

By the ev - er chang - ing sea Chil - dren are play - ing.

268 *p* *p*

In the mead-ow on the hay, O, that's the place for me to play.

269 *p*

In the mead-ow on the hay, O, that's the place for me to play.

*pp* *p* 270  
 See the fall - ing rain On hill and plain.

*pp* *p* 271  
 See the fall - ing, fall - ing rain On hill, on hill and plain.

*p* 272

*pp* *p* 273

*p* *pp* 274  
 Three tin sol - diers in a row, The bu - gle calls and off they go.

*p* *pp* 275  
 Three tin sol - diers in a row, The bu - gle calls and off they go.

*p* 276

*pp* 277



278 *pp* *p*

279 *pp*

3/4

280 *pp*

Far floats our ban - ner bright, Long may it lead the right!

281 *pp*

Far floats our ban - ner bright, Long may it lead the right!

282

*p*

1

2

283

First ending (I): A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 half.

Second ending (2): A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 half.

284 *p*

O hush, my dear, lie still and slum - ber, Ho - ly an - gels guard thy bed.

285 *pp*

O hush, my dear, lie still and slum - ber, Ho - ly an - gels guard thy bed.

*p*

286

Now the twi - light is de - scend - ing, Soft - ly day is end - ing.

*p* *pp*

287

Now the twi - light is de - scend - ing, Soft - ly day is end - ing.

*p*

288

*p*

289

*p*

290

*p*

291

*p*

292

See, my red bal - loon is sail - ing High as a - ny bird can fly.

*pp* *pp*

293

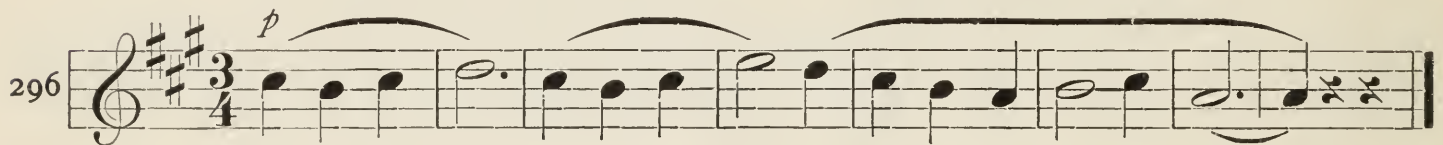
See, my red bal - loon is sail - ing High as a - ny bird can fly.



Light - ly dan - cing, gai - ly pran-cing, Elf - ins play by moon - light.



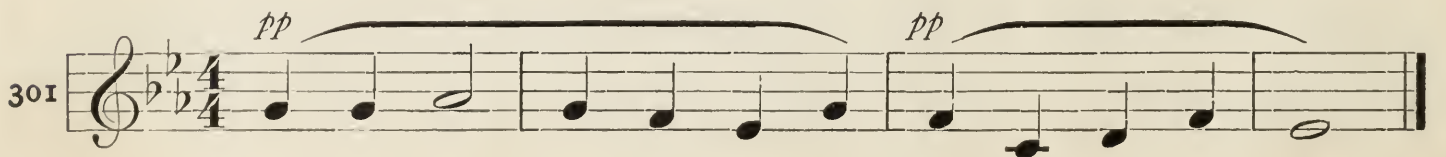
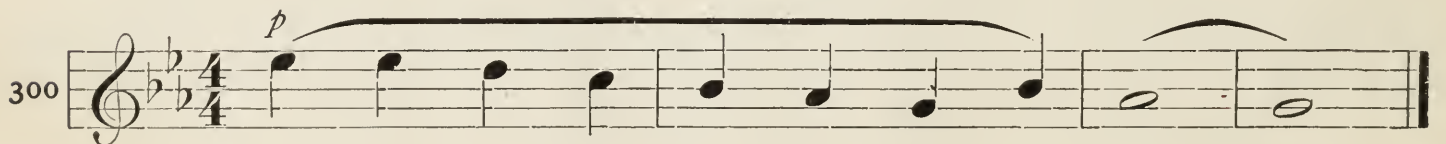
Light - ly dan - cing, gai - ly pran-cing, Elf - ins play by moon - light.



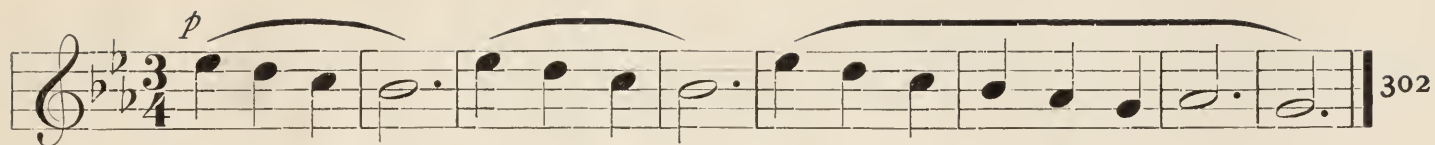
O sing, O sing! Mu - sic o - ver all is king.



O sing, O sing! Mu - sic o - ver all is king.



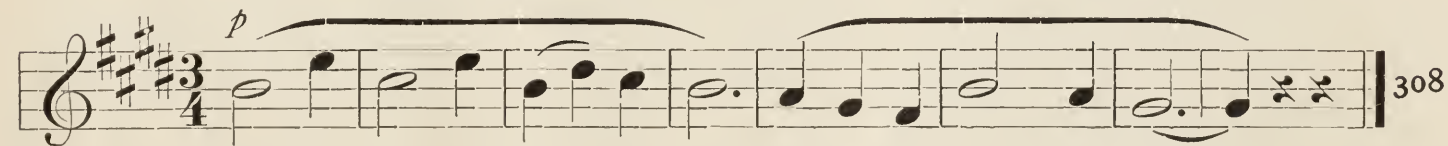




Lit-tle boat, when you're afloat, Come back again to me, Come back again to me.



Lit-tle boat, when you're afloat, Come back again to me, Come back again to me.



Soft - ly, swift - ly, on we glide, O-ver the riv - er wide. .



Soft - ly, swift - ly, on we glide, O-ver the riv - er wide. .

[illegible]

I will keep my pi-geons warm, Safe - ly shel-tered from the storm.

3 II 


I will keep my pi-geons warm, Safe - ly shel-tered from the storm.

312

*p*

313

*pp*

314 

Sound-ing o - ver hill and mead-ow, Hear the call of the dis-tant bell.

315 *pp*

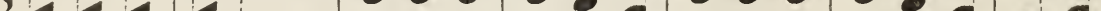


Ding - dong, . . . Hear the call of the dis - tant bell.

## PART IV

THREE-EIGHTH MEASURE; RHYTHMIC TYPE, ONE SOUND TO THE BEAT,  
REPRESENTED BY THE EIGHTH NOTE; NINE COMMON KEYS; MELO-  
DIES ILLUSTRATING FREQUENT INTERVALS, CONTINUED

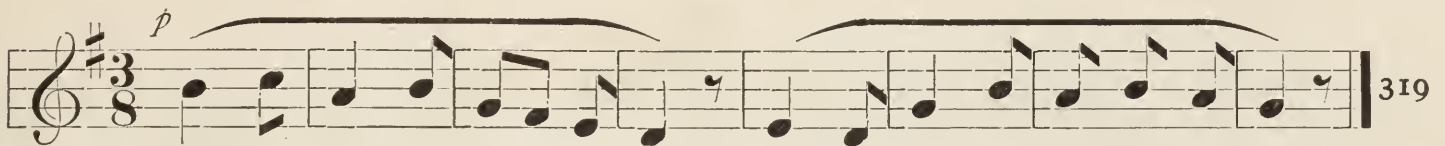
316 *p*



317 *p*

The first system of the musical score is written on a single staff in treble clef with a 3/8 time signature. It begins with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are four measures in total, ending with a double bar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-

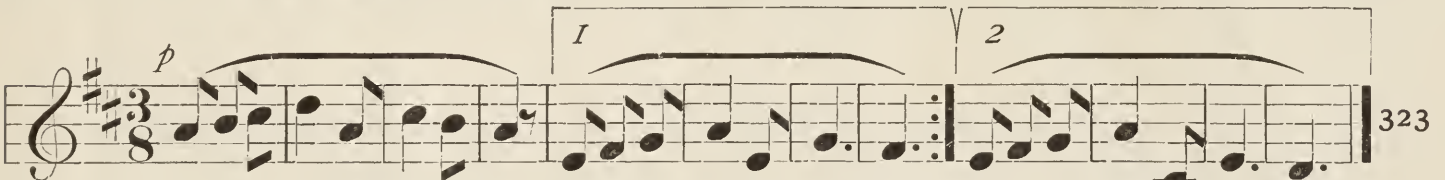
Flowers are spring-ing, Fai - ry bells ring-ing, Bluebirds are sing-ing, May days are here.



Light - ly o'er the dew - y grass Ti - ny fair - ies dain - ti - ly pass.



Who will roam the woods with me, In search of chest-nuts fall - ing?



Here we go round the Maypole tall, Here we go round so fleetly,  
Here we go round it, one and all, Winding the ribbons neatly.

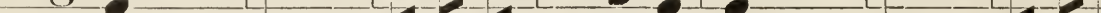


Brook, why are you wandering here, Leaping air-i - ly, Laughing mer-ri-ly ?  
I can hear you murmuring clear, Like a dear little song.



[illegible]

327 *pp*



328 *p*

328 *p*

Hi-did-dle, did-dle! The cat and the fid -dle, The cow jumped o-ver the moon.

329 *p*

Musical notation for measure 329, featuring a treble clef, key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The melody consists of eighth and quarter notes, with a dynamic marking of 'p' (piano) and a slur over the first six notes.

Lul - la - by, O lul - la - by, Moth-er's sing-ing a lul - la - by.

330 

331 

See, see! The procession is nearing, O hark, hark, the mu-sic I hear.

332 *p*

[illegible]

Hurt no friend and of-fend no foe ; Peace and com-fort you then shall know.









